

CALLIMACHUS

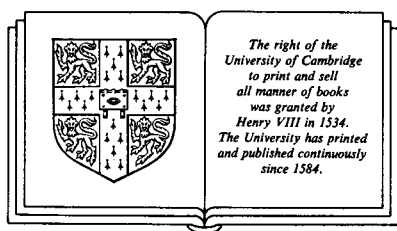
HYMN TO DEMETER

EDITED WITH AN INTRODUCTION AND
COMMENTARY

BY

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1 THE POEM¹

τῷ καλάθῳ κατιόντος ἐπιφθέγξασθε, γυναῖκες
Δάματ'ερ, μέγα χάϊρε, πολυτρόφ'ε πουλυμέδιμνε.

A ceremonial basket; a procession; an exhortation to women; an incantation: who is speaking? A voice's urgent commands and incidentally descriptive observations allow us mentally to construct a setting,² a stylised 'frame' of expectant crescendo and, after a narrative interlude, relaxedly confident diminuendo, a 'realistic' scene full of anticipation and energy.³ But this nebulous and uncharacterised voice is above and outside the ceremony. It calls ritual instructions and utters pious prayers and wishes; but it guides us, too, into a subjective and highly literary story, which it finally makes re-emerge into the ritual frame. Narrative is generally the poet's prerogative. Here he lurks apart behind the insubstantial voice, and we are left with a poem *in uacuo*, a narrative whose obvious emotion and subjectivity have no definable referent. This is a disconcerting effect: the setting is 'real'

¹ Bibliography given in the notes to this section is highly selective. See the commentary for detailed discussion of individual passages.

² For the technique cf. (besides *h.* 5) Bion 1, Cat. 61, Tib. 2.1, 5, Wilamowitz *RV* 232 'Kallimachos bezweckt mit seinem Gedichte, uns an der Stimmung eines Demeterfestes teilnehmen zu lassen.' On *h.* 5, where the *persona* is slightly more substantial, Kleinknecht 347 'Der Dichter geht dabei in der . . . Kultperson eines Festordners, Chorführers, Hymnologen, Hierokeryx, oder wie wir ihn nennen wollen, scheinbar ganz auf.' Inspiration for this 'mimetic' effect is to be found in choral lyric (cf. *h.* 2.8), where 'I'/'we' refer sometimes to the chorus, sometimes to the poet: cf. Lefkowitz, 'Ἦ ΚΑΙ ΕΓΩ: the first person in Pindar', *HSCP* 67 (1963) 177-253. In Pi., however, it is usually possible to distinguish between these two voices, which Call. merges into one.

³ Wilamowitz 2.25 'Kallimachos hat hier wie im Pallasbade eine Form gefunden, sehr eigentümlich, sehr künstlich, aber sie erreicht einen Grad von ἐνάργεια, wie es sonst kaum möglich war, denn es wird uns nicht erzählt, was die gläubige Menge tut und sagt und empfindet, sondern alles spricht uns unmittelbar an.' Again *RV* 249 'Nichts ist weiter dazu notwendig, als dass man sich oder anderen das Gedicht mit der entsprechenden Lebhaftigkeit vorliest'; but the effect is not so simple.

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in so far as we in imagination make it so; but attempts to pinpoint an exact locale¹ only confirm the success of an illusion.

A group of women wait for the sacred basket to return to its starting-point after a procession. They invoke Demeter, hailing her as goddess of plenty (2). Solemn instructions to the onlookers, couched in forbidding triple anaphora with the middle line itself an anaphoric tricolon (4–6): no one must look from above into the basket, which we deduce to contain ritual objects. The participants are parched—they have fasted all day (6)—as Hesperus appears, doubly welcome (7–8), with the promise of food and rest after long privations. An exclamation, unsuitable for a ‘master of ceremonies’ (but the voice cannot be so defined), adds to the atmosphere of anticipation: when will the procession arrive (7)? It was only with the onset of night, we remember, that Demeter was finally persuaded to eat and drink after her fruitless search for Persephone. The celebrants are hungry and weary after only one day’s exertion: how could Our Lady’s feet carry her to the very ends of the earth (10–11)? All that time she did not eat or drink or even wash (12: another negative tricolon), though the distances she traversed were immense: 13–15 (effectively) triple anaphora of *τρίς* with end-stopping and two heavily ornamented river-quotations from Hesiod (13–14) take time to tell us so. Again (16) Demeter’s wretchedness is stressed: like the celebrants she was dishevelled and dry, hungry and dirty.

Μὴ μὴ ταῦτα λέγωμες ἃ δάκρυον ἄγαγε Διοῖ (note the plural number: the voice seems now to be that of all participants in unison). According to *h.Cer.* the story of Persephone’s rape ended happily with the earth returning to fruitfulness. In this poem much time has been spent on a sympathetic description of Demeter’s misery, and we might expect the joyful dénouement to follow; but after a (dis-

¹ See pp. 35–9.

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ingenuous) disclaimer the speaker cuts short that story altogether, moving on to a third series of anaphoric tricola (18–23) for a ‘more pleasant’ subject. The first two such topics are ‘pleasant’ enough: Demeter as giver of ordinances, Θεσμοφόρος (18), Demeter bestowing on her favourite Triptolemus the gift of agriculture. ‘Pleasant, too (that we may avoid transgression)—’: of v. 23 only ἰδέσθαι *ad fin.* remains: perhaps how Demeter made Erysichthon an unpleasant object ‘to behold’. One might well think such a story hardly καλόν.¹ Within the ritual context constructed by the reader, the tale which follows will be morally uplifting, a warning that ὕβρις against Demeter ends in disaster, an illustration of the goddess’s power:² a quotation from the last line of that most ‘moral’ of poems, the *Works and Days*, emphasises the point. As literature, however, enjoyed for its own sake, the tale of Erysichthon will be κάλλιστον.

In days of old the Pelasgians made a grove sacred to Demeter: so dense was the foliage that an arrow could hardly pass through. Recreated in literary terms, the grove becomes a *locus amoenus*, modelled on Alcinous’ gardens and the cave of Calypso in the *Odyssey*:³ there were pines, elms and fruit-trees (triple anaphora), and attractive watercourses. The scene is idyllic; but its peace is already undermined by a violence latent in the language and imagery. Water ‘boils up’ from the ditches ὥστ’ ἄλέκτρινον: the words recall the simile which consummates the great arming-scene of Achilles, Τ 398 τεύχεσι παμφαίνων ὥς τ’ ἠλέκτωρ Ὑπερίων. Again, the goddess ‘is madly fond’ of her grove—strong words for such a relaxed and undisturbed setting.

¹ McKay 63–4 sees the problem, but turns to comedy as an explanation: ‘No, the Erysichthon story is not calculated to make a humane goddess smile. But Kallimachos’ treatment will!’ (64).

² Linked of course with the theme of eating, uppermost in the celebrants’ minds after a day’s fast. The story is broadly aretalogical: cf. Wilamowitz 2.26, *RV* 247, Falciai 55.

³ McKay rejects the idea that these echoes ‘invite us to make an emotional response to the passage, to see in it a little bit of heaven’.

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The peace is short-lived. Erysichthon's perverse wilfulness leads him to rush violently into Demeter's grove accompanied by twenty huge retainers in the prime of youth. Their sudden onrush (σεύατο 33) was prefigured by the arrow (26); their violence is pointed by an allusion to the murderous Laestrygonians (34 ~ κ 120); and the stillness of an Odyssean *locus amoenus* is shattered by hatchets and axes imported verbatim from the *Iliad* (35 ~ O 711). His family's comfortable domesticity is to be similarly shattered as a result of Erysichthon's action.

Mid-grove stands a huge poplar of supernatural size and associations. It reaches to the very sky, and is the setting for nymphs' delicate play at the charmed hour of noon (36-7). Erysichthon's arrogance leads him to attack first this largest tree: long Doric αs reproduce the sound of axe-strokes and shrieking timber (39). Hearing the distressful sound, Demeter disguises herself as Nicippe, her own public priestess. We recall that in searching for Persephone she took the guise of an old woman (*h.Cer.* 91ff.) and was received with pious hospitality by the daughters of Celeus; but here verbal and situational parallels¹ with the encounter between Chryses and Agamemnon in the *Iliad* lead us to expect an insulting rebuff and subsequent punishment (λοιμός for the army A 61,97 ~ λιμός for Erysichthon 67; νοῦσος A 10 ~ 67,103). The aged 'Nicippe' makes a conciliatory speech, three times addressing Erysichthon as τέκνον (46-7). She warns against incurring the goddess's anger and finishes with the resounding Iliadic ἐκκεράτεις (49) to stress the unnatural violence of desecration.

The narrative continues on an Iliadic plane, rising to match Erysichthon's ferocity in reply with an epic simile of the type usually associated with hand-to-hand combat (50-2). With a look more fearsome than that of a Tmarian lioness Erysichthon rejects 'Nicippe' with a cento of Homeric

¹ Gundert 119 > Bulloch *AJPh* 102-4.

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verbal violence (53 < Θ 95,298, E 440-1) and at last reveals the motive for his action: the sacred grove is to provide a roof for his banqueting-hall, where he and his comrades will feast themselves endlessly (54-5). With mocking scorn he echoes the priestess's μή τι χαλεφθῇ | πότνια Δαμάτηρ (48-9) with μή τοι πέλεκυν μέγαν ἐν χοροῖ πόξω (53), reinforcing the threat with rhyming ἄξω two lines later.

'So spoke the boy' (56): again (cf. 46-7) his youth is stressed, in odd contrast to the power and violence of his entry (33-6). His 'evil speech' is indelibly recorded in Retribution's book; Demeter is 'speechlessly' angry, and resumes her real shape. Prefigured by the tree whose destruction she revenges (αἰθέρι κῦρον 37),¹ the goddess towers to heaven in wrathful epiphany (58). The servants flee in panic, half-dead with terror (59-60): words applied at O 87 to Hera in the gods' presence here describe Demeter's power over cowed mortals (61). Henceforth Erysichthon's doom will work itself out in lonely isolation.²

The goddess mockingly echoes Erysichthon's words, as he had echoed hers (ὦ ἐνὶ δαίτας 63 ~ 54), and a similar closing 'formula' draws the parallel (ἀ μὲν τόσσ' εἰποῖσ' 65 ~ εἶπεν ὁ παῖς 56): Erysichthon might 'make' his banqueting-hall, but Demeter 'made' him wretched (τεύχεο 63 ~ τεῦχε 65). Since he is so eager to feast, his meals will come thick and fast (64): Demeter afflicts her victim with a fearsome, wild, burning, mighty hunger, a great ravening disease which racks his body (66-7). The twenty retainers are now perhaps reduced to domestics: they are occupied in supplying Erysichthon's insatiable appetite, whilst another twelve carry his drink (69). In matters such as this Dionysus is equally offended and willingly aids the punishment. The warning of 'Nicippe' is fulfilled (μή τι χαλεφθῇ 48 ~ χαλέπτει 70).

Thus far the story has been part of the 'epic'/hymnic

¹ Cf. Bulloch *AJP* 117 n.27.

² Ibid. 101.

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narrative tradition: set in ancient times in a distant, half-civilised part of Greece, with characters familiar from mythology, it has chronicled an act of ὕβρις and its punishment in suitably awe-inspiring language.¹ We might now expect the tale of Erysichthon's daughter, Mestra,² or a description of his miserable death. Instead, the dénouement is postponed and ultimately replaced by a series of scenes which focus on the social implications of his malady. Αἰδόμενοι is a key word here (73 ~ ἀναιδέες 36, -έα 45),³ marking the introduction of a new sensibility, a more 'modern' ethos, into the hitherto archaic setting.⁴ Thoroughly ashamed of their ravenous offspring, Erysichthon's parents ironically feel unable to send him to the very banquets he most desires (72-3).⁵ Invitations from relatives to the games of Itonian Athene (74-5) and to a wedding celebration (77-82) are turned down by his mother; and her excuses become more and more desperate, a feeling reproduced in the urgent snatches of quotation which build up to an agonised crescendo at 84-6. A second sorrowing mother, a second sympathetic apostrophe (83 ~ 10-16); but this time ἄδακρυον ἄγαγε (17) will be documented in full.

Another series of weighty epithets (87 ~ 66-7)⁶ character-

¹ Ibid. 99-101. Bulloch compares the groundplan of *h. Bacch.* to show that the narrative structure of Call.'s poem ('the Prize—the Attempt—the Warning—the Epiphany—the Rejection and Punishment') is traditional.

² See pp. 16-17.

³ Cf. McKay 70-1, Gundert 121 > Bulloch *AJPh* 113.

⁴ Cf. Diller, 'Die dichterische Eigenart von Ovids Metamorphosen', *HG* 45 (1934) 28 > Otis, *AJPh* 85 (1964) 427-8, Bulloch *AJPh* 101 ('the Alexandrian is ultimately concerned not with a full and total religious view of the world, but with a secular story of human behaviour').

⁵ Cf. McKay 112.

⁶ Cf. Cahen 540: 'Il y a de l'humour dans l'entassement de ces lourds adjectifs qui écrasent l'infortuné, comme dans ceux qui dépeignent un peu plus haut la terrible et ardente faim qui le torture . . . L'habituelle sobriété du discours fait mieux ressortir une telle débauche d'épithètes, qui donne cette note d'ironie cruelle bien marquée dans l'*Hymne à Déméter*.'

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ises Erysichthon's unnatural sickness as his own prophecy of perpetual feasting is horribly fulfilled (πανάμερος 89 ~ δαΐτας | αἶν . . . ἄξω 54-5); ingenious imagery continues the elegant treatment of a highly inelegant subject (88-93). Amidst general household despair Erysichthon's old nurse adds her tears to those of mother, sisters and serving-maids. She is described not as ἡ τροφός, but as ὁ μαστός τὸν ἔπωνε (95), the breast which once provided normal nourishment for him, and which is now beaten in helpless grief. Triopas tears his white hair (96), upbraiding his divine father for neglect. The conventional appeal to consanguinity is ignored by an 'unheeding' Poseidon (97), since in this part of the story the gods have no share: the family is left to work out its own ruin.¹ The height of pathos is reached at 100, where Erysichthon is described as δέλαιον (cf. 83,93) βρέφος. The expression is Triopas' fond reference to a young man who was once his 'baby';² but it serves also to remind us of Erysichthon's helpless state of dependency, his need to be fed like a young child (or tended like an animal: βόσκε (104)): τέκνον (46-7) and παῖς (56), as well as μαστός (95), were preparatory to this grotesque βρέφος. A syntactical ambiguity (102) unites father and son in despair:³ famine sits before the eyes of Triopas and is lodged in those of Erysichthon, a pathetic contrast to the βλοσυρώτατον ὄμμα of 52.

Where Triopas' speech ends is uncertain: after 106 we may have shifted back into narrative, though the crescendo of unusual foods seems rhythmically parallel to Mother's excited excuses at 84-6. When mules, sacred heifer, race-horse, war-horse and even the household cat (?) have been consumed and his ravening teeth have dried up every domestic resource (111-13), Erysichthon's wretched condition can remain ἐνδόμυχος (87) no longer. Bringing shame on himself and mortification to his parents, the king's son (114: a

¹ McKay 110-18 is a marvel of misapplied ingenuity.

² Cf. Cahen *comm.* ad loc.

³ Cf. McKay 118-25, id. *PP* 120-1.

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fact stressed by delay¹) sits at the public crossroads living off scraps like a dog (~ κῦον, κῦον . . . δαΐτας 63). A quotation from the *Odyssey*² points the piquant contrast between Odysseus, king disguised as beggar, favoured of Athene, about to triumph, and Erysichthon, king's son reduced to beggar, hated by Demeter, soon to suffer annihilation.³ Erysichthon's fate is never told. Instead the narrative voice, making the transition back to the ritual frame with another gnomic reference to Hesiod (116–17 ~ Hes. *Op.* 346–8; cf. 23), utters a pious wish for no contact with the gods' enemies. The remainder of the poem will continue by contrast the themes of social rejection and starvation. Comfortably united in their piety and *temporary* privation, the celebrants are confident of material abundance throughout the year.

The tale ended,⁴ it seems that the basket has at last arrived. We are recalled to the beginning of the poem by an echo of v. 1 (~ 118) and a repetition of the refrain (119 = 2); but Demeter's epithet πολυτρόφε has acquired a double edge after the salutary narrative of Erysichthon's punishment.⁵ More ritual details are supplied incidentally by the speaker,

¹ Cf. K. Büchner, *Humanitas Romana* (Heidelberg 1957) 208.

² Cf. McKay 71–2, Bulloch *AJPh* 108–12.

³ A social, not corporeal, annihilation: cf. Gundert 121, Bulloch *AJPh* 112, 114.

⁴ And it *is* ended, not interrupted by the procession's arrival. Wilamowitz 2.33 n.6 corrects his statement at *RV* 245 n.1: 'Es war nicht ganz richtig, wenn ich sagte, dass die Ankunft des Zuges die Erzählung abbräche. Sie ist nicht vollendet, aber wir vermissen nichts in diesem Munde . . .' (cf. Immisch, *GGA* 175 (1913) 678–9). Cahen 400 thinks the 'interruption' shows Demeter is more important than Erysichthon: 'L'effet d'émotion que le poète tire de son récit est interrompu par l'effet plus fort de l'apparition divine.' McKay 128 finds an explanation in human nature: 'When the speaker reaches the logical point to speak of Erysichthon's last desperate expedients she finds the subject so grisly and antisocial that, undoubtedly with a shudder, she introduces a protestation of her own piety instead. At this level, it is with a feeling of relief that she would welcome the arrival of the Kalathos; the girls should by now have got the message of her sermon on the perils of over-eating.'

⁵ Cf. Cahen *comm.* 261.

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who predicts prosperity throughout the year, good health and riches (120–3).¹ We picture a sacred basket drawn on a cart by four white horses, followed by women barefoot and bareheaded (πόδας, κεφαλᾶς 125 ~ ἴθματα, κεφαλᾶ 58) and by others carrying λίκνα full of golden objects. Ritual instructions follow: the main body of initiates under sixty will proceed right to the goddess's temple, whilst the uninitiated will follow only to the town-hall; pregnant women and those who are sick should accompany the procession as far as they are able (128–33). Finally a prayer for the city's welfare, recalling the opening section of the hymn with Triptolemus' gift of agriculture (βόας, στάχυν 136 ~ ἄσταχύων, βόας 20): only in peace can a man reap the fruit of his own labours. The speaker closes on a calm note in the certainty of Demeter's favour, merging again with the conventional poet's voice in the final prayer ἰλαθί μοι, τρίλλιστε,² μέγα κρείοισα θεῶων.

As preserved in the MSS the poem is perfectly symmetrical: 23 lines of ritual, 92 (= 23 × 4) of narrative, 23 of ritual (116–38), i.e. narrative exactly double the length of 'frame'.³ Far less easy to define are mood and tone. To dismiss Erysichthon's story as wholly comic (or as wholly tragic) is to take a grossly reductionist view of a complex poem. Comic, tragic, mimetic and hymnic elements,⁴ the startling transpo-

¹ Three pairs of balanced, 'responding' clauses in anaphora.

² The number three might almost be thematic in this poem: triple anaphora passim in the ritual sections, τρίς 13–15, Τριόπας, Τριπτόλεμος, τρίτον (γένος) 98, τριόδοισι 114, τρίλλιστε 138: for a very perverse interpretation see Ludwig 233.

³ Cf. Falciai 41–2.

⁴ That the hymns contain elements of both wit and 'seriousness' has long been accepted; but McKay's 'riotous comedy' and Falciai's 'tragedy' alike fail to do justice to the poem. On the mimetic features of these hymns see Deubner 377–8, Wheeler, 'Tradition in the epithalamium', *AJPh* 51 (1930) 217–18 (who sees the origin of e.g. Cat. 61 in Sappho) > V.d. Mühl, 'Zu Anakreon 43 Diehl und den Lyrikern', *Hermes* 75 (1940) 423 = *Ausgewählte Kleine Schriften* (Basel 1976) 262, G. Schlatter, *Theokrit und Kallimachos* (diss. Zürich 1941) 61–6, Horowski, 'De Callimachi hymnorum colore mimico', *Eos* 54 (1964) 68–73.

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sition of 'modern', 'bourgeois' morality into an archaic setting, the Doricisation of Homer's language and its use for un-epic subject-matter, the interplay between numerous literary borrowings and their original contexts, constant reference to topical matters of philological interest—all these features represent a new type of poetry, an amalgam of elements which combines the literary and the 'religious' inextricably and in equal measure. This allusive, self-conscious style, always pointing its difference, always wittily aware of its generic claim to 'sincerity', does not make for easy reading; but enquiries into Callimachus' religious convictions cannot aid elucidation.¹ In writing hymns his commitment² is to a new poetry of fused genres, where intellect *and* (the

¹ An ingenuous account of Call.'s religious views may be found in H. Staehelin, *Die Religion des Kallimachos* (diss. Basel 1934); useful criticism by Kleinknecht 348 n. 1. Most scholars feel called upon to decide whether the poet is sincere or not: against, A. Rostagni, *Poeti alessandrini* (Milan/Rome 1916) 258, M. Pohlenz, *Gestalten aus Hellas* (Munich 1950) 515 ff., A. Körte and P. Händel, *Die hellenistische Dichtung* (2nd ed., Stuttgart 1960) 21–2; for, E. Howald, *Der Dichter Kallimachos von Kyrene* (Zürich 1943) 61, Ferguson 106 and, surprisingly, Fraser 1.662–3: 'The most outstanding, and most important common factor in the hymns is the genuinely religious element they contain. It cannot be maintained that they show any less authentic feeling than the earliest Homeric hymns . . . An intense religious feeling . . . is unmistakable in several fine passages . . . We should be doing Callimachus less than justice if we did not recognize that this genuine sense of the mystery and power of the divine (in such passages unobscured by erudition or artifice of style) is a deep trait in his character, which finds a more natural outlet in the *Hymns* than in his other work . . . (663). It is very significant . . . that the only man . . . who has laid his heart bare for us should thus appear as a true believer in the traditional gods of Greece.' Rather, Call. brings to bear on the hymn-form characteristics which suffuse 'his other work'. A more sensible account is given by Visser 48 ff.; cf. Bulloch *AJPh* 112–15 ('the narrative has a literary momentum separate from its declared religious theme' 113).

² Cf. Bulloch *AJPh* 98–9: "'Religious" material and "traditional" forms are a mode of discourse *and not* the essential point of his poetry . . . A number of Homeric comparisons and possible reminiscences indicate that the religious formulation may be important at the surface level, but that there are other levels which are of much greater importance to Alexandrian taste.'

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effect of) emotion coexist, a sophisticated dissonance which precludes simple definition.¹

The MS order of the *Hymns*, confirmed by papyri,² is probably attributable to the poet himself. The arrangement is symmetrical: two short, two long, two short poems (96, 113, 268, 326, 142, 138 lines respectively); the first pair 'masculine', the second 'mixed' (twins), the third 'feminine'; the flanking pairs broadly 'mimetic', the middle pair more traditionally 'epic'. The last pair, however, are distinguished by their Doric dialect³ from the epic/Ionic *hh.* 1-4; and several other common features lead one to regard them as contrasting and complementary pieces. At *PP* 113 McKay illustrates in tabular form the structure of *hh.* 5 and 6; his sixth chapter begins propitiously with a promise to elaborate in detail the relationship between the two poems.⁴ Unhappily, McKay's speculative preoccupations lead him to overlook many fundamental facts. Here I shall demonstrate in greater detail correspondences between the two poems, concluding that each is to be read in the light of the other.

- (1) Both poems are 'mimetic', plunging us into
- (2) an imagined ritual setting whose details are supplied by
a
- (3) Narrating Voice, combining indefinably the roles of
devotee, 'master of ceremonies' and poet.

¹ The point is rightly emphasised in reviews of McKay by van Groningen, *Mnemosyne* 16 (1963) 416-17, Levin, *CP* 59 (1964) 297 and Trypanis, *JHS* 84 (1964) 169-70.

² See Pfeiffer *prol.* liii: 'ordo . . . hymnorum semper idem fuisse uidetur; incipit enim Diegeson papyrus no. 8 ab hymno in Iouem, cui sequitur in Apollinem hymnus, et agmen claudit hymnus in Cererem, cui Hecala sequitur, in P.Oxy. no. 37.'

³ For possible reasons for Call.'s choice of Doric see p. 44.

⁴ *PP* 106: 'Hs. 5 and 6 have a common structure. This fact is generally acknowledged, but I have yet to find a thorough analysis of what the statement means.' The subject has been almost completely neglected; Meillier 42ff., 99 (cf. id. *REG* 78 (1965) 320) and Ferguson 131 have some observations.

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- (4) A procession consisting entirely of women follows
- (5) a cart pulled by mares (*h.* 5.2–3 ~ *h.* 6.120) which carries a sacred object (statue of Athene, κάλαθος).
- (6) This ritual setting leads by means of admonitory warnings (*h.* 5.51–2 ἀλλά, Πελασγέ, | φράζεο μὴ οὐκ ἐθέλων τὰν βασιλείαν ἰδῆς κτλ. ~ *h.* 6.22 ἵνα καὶ τις ὑπερβασίας ἀλέηται) to
- (7) a lengthy narrative,
- (8) foreshadowed in the ‘frame’ (*h.* 5.17 ἀεὶ καλὸν ὄμμα τὸ τήνας ~ *h.* 6.12 = 16 οὐ πῖες οὔτ’ ἄρ’ ἔδες + Demeter’s parental sorrows).
- (9) These narratives are directed in theme to the participants or onlookers, and
- (10) instance the consequences of breaking certain taboos (looking, eating):
- (11) parents beloved of the divinity (*h.* 5.57–69 ~ *h.* 6.29–30)¹
- (12) react to and bewail with accusations (*h.* 5.97–8 ~ *h.* 6.98–110)
- (13) the wretched condition of their adolescent sons,²
- (14) who have been punished in kind (eyes, greed)
- (15) for an offence
- (16) committed in an idyllic setting (*h.* 5.70–4 ~ *h.* 6.25–30)
- (17) at the charmed hour of noon (*h.* 5.72–4 ~ *h.* 6.38).³
- (18) After the stroke of punishment the victims are mute, and focus shifts from sons’ reaction to parents’.
- (19) The Narrative Voice reintroduces the ritual frame, which

¹ Cf. McKay *PP* 115.

² Note in this connection that Erysichthon’s youth seems to be an innovation of Call., probably to aid the parallelism with Tiresias: see p.

24.

³ Cf. Kleinknecht 329 n.1, McKay *PP* 116.

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- (20) ends with a prayer for the city and its inhabitants (*h.* 5.140–2 ~ *h.* 6.134–8).

The following nexus of correspondences (*h.* 5.77–81) is particularly remarkable:

- (1) *h.* 5.77 διψάσας δ' ἄφατόν τι ποτὶ ῥόον ἤλυθε κράνας (of the victim) ~ *h.* 6.57 Δαμάτηρ δ' ἄφατόν τι κοτέσσατο, γείνατο δ' αὖ θεύς (of the avenging goddess).
- (2) *h.* 5.78 σχέτλιος· οὐκ ἐθέλων δ' εἶδε τὰ μὴ θεμιτά ~ *h.* 6.68 σχέτλιος, ὅσσα πάσαιτο, τόσων ἔχεν ἡμερος αὐτίς.
- (3) *h.* 5.79 τὸν δὲ χολωσαμένα περ ὁμῶς προσέφασεν Ἀθάνα . . . ~ *h.* 6.40–1 ἔσθετο Δαμάτηρ, ὅτι οἱ ξύλον ἱερὸν ἄλγαι, | εἶπε δὲ χωσαμένα* “τίς μοι καλὰ δένδρεα κόπτει;”
- (4) *h.* 5.80–1 τίς σε, τὸν ὀφθαλμῶς οὐκέτ' ἀποισόμενον, | ὦ Εὐηρείδα, χαλεπὰν ὁδὸν ἄγαγε δαίμων;¹ ~ *h.* 6.31–2 ἀλλ' ὅκα Τριοπίδαισιν ὁ δεξιὸς ἄχθετο δαίμων | τουτάκις ἂ χείρων Ἐρυσίχθονος ἄψατο βωλά.

Further

- (1) Washing: *h.* 5.5–6 οὐποκ' Ἀθαναία μεγάλως ἀπενίψατο πᾶχεις, κτλ. ~ *h.* 6.12 = 16 οὐδὲ λοέσσα.
- (2) μεγάλη θεός of Athene *h.* 5.19 ~ of Demeter *h.* 6.121.
- (3) *h.* 5.142 (last line) Δαναῶν κλᾶρον ἅπαντα σάω ~ *h.* 6.134 (in coda) τάνδε σάω πόλιν.
- (4) χαῖρε, etc., *ad fin.* *h.* 5.141 ~ *h.* 6.134.²
- (5) Mother's reaction: *h.* 5.94–5 μάτηρ μὲν γοερᾶν οἶτον ἀηδονίδων | ἄγε βαρὺ κλαίοισα ~ *h.* 6.94 κλαῖε μὲν ἂ μάτηρ, βαρὺ δ' ἔστενον αἱ δὺ' ἀδελφεαί.
- (6) Striking colour-similes of pomegranate (*h.* 5.27–8) and electrum (*h.* 6.28–9).
- (7) Only bones remain of Actaeon (*h.* 5.115–16 νίεος ὅστέα

¹ The context of Call.'s source is remarkable: ρ 446 (Antinous to beggar-Odysseus) τίς δαίμων τόδε πῆμα προσήγαγε, δαιτὸς ἀνίην;

² Predictable: cf. Kleinknecht 305 n.3.

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- μάτηρ | λεξεῖται), only skin and bones of Erysichthon (*h.* 6.93 ῥινός τε καὶ ὀστέα μῶνον ἔλειφθεν).
- (8) Athene fights the γαγενεῖς (*h.* 5.8); Demeter opposes the ἀνδρογίγαντας (*h.* 6.34, 57ff.).
- (9) Pelasgians figure in both poems (*h.* 5.51 ~ *h.* 6.25).
- (10) *h.* 5.106 τέλθος ὀφειλόμενον ~ *h.* 6.77 τέλθος ἀπαιτησῶν ἑκατὸν βόας.
- (11) ἐς ὕστερον signals prophecy of victim's future in both poems (*h.* 5.107 ~ *h.* 6.64).
- (12) Animals eat Actaeon, Erysichthon eats animals: δειπνεῖν is unusual of animals (*h.* 5.115), βόσκειν of humans (*h.* 6.104).
- (13) *h.* 5.9–10 ὕφ' ἄρματος αὐχένας ἵππων | λυσαμένα ~ *h.* 6.107 οὐρῆας μεγαλᾶν ὑπέλυσαν ἀμαξᾶν.

These similarities of structure and phraseology serve to emphasise some basic contrasts between the two poems:

- (1) In *h.* 5 the ritual setting has an atmosphere of excitement and liveliness (partly due to the elegiac metre) lacking in the largely end-stopped opening and closing lines of *h.* 6, where the feeling is rather one of weariness reflected in anaphora, parallel clauses, stately rhythm, etc.
- (2) In *h.* 5 the ritual itself is localised and 'archaic' in nature,¹ and is elaborated in detail with references to Argive place-names and mythology; *h.* 6, on the other hand, depicts a non-localised ritual set in urban surroundings, with stress on community welfare (134–8).
- (3) This difference in ritual settings is extended to the narratives which they enclose. The story of Tiresias in *h.* 5 is awesome, remote, 'archaic', non-'civilised' (hunting); *h.* 6 begins on these lines, but at v. 72 changes direction towards 'modernity' of human reaction and a 'civilised'

¹ We have nothing to add to Σ's information: ἐν τινι ἡμέρᾳ ἔθος εἶχον αἱ Ἀργεῖαι γυναῖκες λαμβάνειν τὸ ἀγάλμα τῆς Ἀθηνᾶς καὶ Διομήδους καὶ ἄγειν ἐπὶ τὸν Ἰναχὸν ποταμὸν κάκεισε ἀπολοῦειν· ὃ δὴ καὶ λουτρὰ ὠνομάζετο τῆς Παλλάδος.

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semi-urban setting (weddings, games, family ties), and the gods recede.

- (4) In *h.* 5 the victim's offence is involuntary (οὐκ ἐθέλων of the onlookers 52, of Tiresias 78, of Actaeon 113); in *h.* 6 it is an intentional act of ὕβρις.¹ Hence
- (5) the story of Tiresias is 'tragic' and pathetic, while that of Erysichthon has a more complex tone uniting wit, humour, grotesquerie, etc., as well as pathos; hence, too,
- (6) in *h.* 5 stress is laid on a pitying deity's compensation (119-30) for an injury (quickly described) which she could not avoid, while in *h.* 6 all the emphasis is placed on punishment;
- (7) a fortunate future is assured for Tiresias at the close of *h.* 5, but Erysichthon's end is neither narrated nor prophesied.

The search for parallelism through similarity and contrast should not blind us to obvious differences between the two poems. The ritual frame of *h.* 5, for instance, is hardly the model of symmetry found in *h.* 6 (53 + 6 ~ 23 + 23 lines); and the story of Actaeon has no counterpart in the Demeter-hymn. References in *h.* 6 to washing (12 = 16), favouritism (29-30) and mid-day (38) are made only in passing; but I should nevertheless regard them as pointed echoes of themes prominent in *h.* 5.

If several of the correspondences detailed above are perhaps over-imaginative, ample evidence still remains for regarding *hh.* 5 and 6 as complementary and interrelated poems. In each case Call. explores within a ritual framework parental reaction to a child's suffering: elegiacs instance the tenderness, compassion and beneficence of the deity; hexameters, inverting the role of innocent victim to that of active offender, illustrate with equal force the consequences of divine displeasure.

¹ 'Active' ~ 'passive': McKay *PP* 116.